

CARNEGIE

Magazine



MATERNAL CARESS

March 1949

25 cents

{ "Episodes in Our Pennsylvania Heritage" }

PITTSBURGH

"Those Things which came under notice on my own Observation, I have been explicit and just in a Recital of: Those which I have gathered from Report, I have been particularly cautious not to augment, but collected the Opinions of the several intelligences and selected from the whole the most probable and consistent Account." George Washington's Journal of his visit to the French in Western Pennsylvania.



"Opinions of the several intelligences" are vital to good management of an estate.

In our Trust Department "several intelligences" are the means or agencies through which the various tasks and problems of estate administration and management are collated and resolved.

The application of such group judgment to each individual account provides "the most probable and consistent" course . . . to preserve principal values, to maintain a reasonable rate of return and to safeguard, in general, the estate and its beneficiaries.

**MELLON NATIONAL BANK
AND TRUST COMPANY**

PITTSBURGH

Calendar of Events

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

MONDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 12:15 TO 1:30 P.M., WEEKDAYS

REFRESHMENTS 3:00 TO 6:30 P.M., WEEKDAYS; 3:00 TO 6:00 P.M., SUNDAYS

DINNER 6:00 TO 8:00 P.M., MONDAYS ONLY

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M. WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

Open to the public every day without charge

SALON OF PHOTOGRAPHIC ART

The thirty-sixth annual Pittsburgh Salon of Photographic Art will be on view in the third-floor galleries from March 18 through April 17. A number of foreign prints are included among the 256 selected from the 1,200 entries by a jury composed of Eleanor Parke Custis, of Washington, D. C.; J. O. Fitzgerald, M.D., of Richmond, Virginia; and George R. Hoxie, of Oxford, Ohio. Abstracts, landscapes and seascapes, portraits, and nature are among the subjects, and the mediums include mediabrome, bromocoll, bromocoll transfers, carbon, carbro, paper negative, multiple toning, dye and transfer, and color print. Color slides from the Salon will be shown Sunday afternoons, March 20 and 27, at 2:30 o'clock in the Lecture Hall.

PAINTINGS, DRAWINGS, AND PRINTS OF PITTSBURGH

1790-1949

For information about this exhibit, which is to be held at the Institute from April 7 through May 15, turn to page 263.

EARLY PENNSYLVANIA GLASS

The first comprehensive showing of Pittsburgh district glass, beginning with the earliest in 1797 and running to 1890, will open in Exhibit Rooms 1 and 2 of the Museum, beginning April 19. This will include blown, cut, engraved, pressed, and molded pieces, largely lent by local residents. Lowell Innes is preparing an illustrated brochure on the exhibit, which will be on sale.

SEED CATALOGUES

"Weed 'em and reap," advises a poster on the tableful of catalogues showing flower and vegetable seeds in the Technology Department of the Library this month.

CARVINGS FROM THE CONGO

Mrs. H. C. Corben has lent a number of wood carvings from the Belgian Congo, where she was born, for display in the Public Affairs Room of the Library this month.

MATERNAL CARESS

Mary Cassatt, whose print has been purchased for Carnegie Institute by the Leisser Fund, is held by many to be the greatest woman artist of all time. Born in 1845 on Rebecca Street, the daughter of the mayor of the old City of Allegheny, she lived most of her life in Paris. In a time when no respectable woman could possibly be an artist, she was wholesome and serene and vigorously independent, although exhibiting with the Impressionists. Upon seeing one of her prints Degas exclaimed, "I won't admit a woman can draw that well." Her prints are perhaps not so well known as her oils and pastels. *Maternal Caress*, a drypoint and aquatint in pastel tones, shows the influence of her intensive study of Japanese prints. In depicting the mother and child, of which she did many studies, Mary Cassatt has never been surpassed in modern times.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania.....Dollars

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ORGAN RECITALS

MUSIC HALL

MARSHALL BIDWELL, ORGANIST AND DIRECTOR
Sundays at 4:00 P.M.

SATURDAY EVENING ORGAN RECITALS

MARSHALL BIDWELL

Music Hall, 8:15 P.M., April and May

APRIL 2—Dr. Bidwell will present a program of compositions by Palestrina, Byrd, and Bach, and of English madrigals. The Peabody High School A Capella Choir, Florence L. Shute directing, will assist.

APRIL 9—Dr. Bidwell will play a second recital of old-world music with the Brentwood High School Senior Choir, under direction of Ross L. Munn, assisting him.

APRIL 16—On Easter eve Dr. Bidwell will give a lecture-recital on Wagner's opera *Parsifal*, traditionally presented during Passion Week. He will perform excerpts on the organ.

TALKS WITH PICTURES

Monday nights in Music Hall, 8:30 o'clock

Seats reserved until 8:20 P.M.

for members of Carnegie Institute Society,
after which general public is admitted
Cafeteria open 6:00 to 8:00 P.M., Mondays

ALASKA—THE ALCAN WAY—March 14

Clyde C. Williams

An unusual color motion picture showing the experiences of "Slim" Williams, his wife and two sons, who motored from Chicago and back, covering the Alcan and all the highways of Alaska.

AMAZING NEW ZEALAND—March 21

Bathie Stuart

(A change from the speaker announced earlier.)
Miss Stuart will show motion pictures in color of the cities and countryside of New Zealand. She grew up in that country and has collected Maori songs and dances, arts and crafts, for a number of years.

FILMS OF YESTERYEAR

SATURDAYS AT 8:00 P.M., MUSIC HALL

(Admission charged)

SUNDAYS AT 8:00 P.M., MUSIC HALL

Seats reserved until 7:50 P.M.

for Carnegie Institute Society members,
then open to the public without admission charge

THE FOUR HORSEMEN OF THE APOCALYPSE—

March 12, 13

Rudolph Valentino, Alice Terry, Joseph Swickard,
Stuart Homes, Alan Hale, Jean Hersholt

WAY DOWN EAST—March 19, 20

Richard Barthelmess, Lillian Gish

THE BIG PARADE—March 26, 27

John Gilbert, Renee Adoree, Carl Danc

JADES AND CRYSTALS

This exhibit is to continue in Room 6 for a year.

HEINZ AND DUPUY COLLECTIONS

The Heinz and DuPuy collections of art treasures from all over the world have been temporarily moved to Exhibit Room 7.

STORY HOUR

BOYS AND GIRLS ROOM OF THE LIBRARY

Over five years old—Saturdays at 10:30 A.M.

Three to five—Alternate Wednesdays at 10:30 A.M.

(March 16, 30; April 13)

Library staff members talk informally with the mothers about various phases of Library service during the Wednesday story hour.

On the radio—WCAE at 1:15 P.M.

Every Monday and Wednesday

NATURE MOVIES FOR CHILDREN

SATURDAYS AT 2:15 P.M.

LECTURE HALL

MASKS OF THE WORLD

This exhibit continues indefinitely.

SEA BOTTOM TO MOUNTAIN TOP

This exhibit, which shows the exquisite coloration and variety of pattern in small forms of life everywhere from the depths of the ocean to the top of the highest mountain, has been moved to Exhibit Room 5 and will be continued for an indefinite period.

FINE PRINTS

Prints by Rembrandt, Piranesi, Dürer, Whistler, Goya, and others continue on the balcony of the Hall of Sculpture through March 27. These are a part of the collection that Kenneth Seaver has recently given to the Institute.

CARNEGIE THEATER

SHE STORMS TO CONQUER

March 23 through April 1, 8:15 P.M.

Matinee, March 25, 26, April 1, 3:30 P.M.

Oliver Goldsmith's classic will be presented by students in the Drama School at Carnegie Institute of Technology, under direction of B. Iden Payne, professor of Drama at the University of Texas, who has been associated with the Tech Drama School since 1915. The Carnegie Theater doors are open to the public at 8:15 P.M.

TECH MUSIC DEPARTMENT

MARCH 23—8:30 P.M., Carnegie Institute Music Hall

Student orchestra and chorus

Frederick Dorian directing

Tickets from Carnegie Tech Department of Music

MARCH 27—8:15 P.M., College of Fine Arts Exhibit Room

Chamber music recital

Pupils of Joseph Derdeyn

Tickets not required

APRIL 3—8:15 P.M., College of Fine Arts Exhibit Room

Woodwind Ensemble

Domenico Caputo directing

Tickets not required

APRIL 4—8:30 P.M., Carnegie Theater

Juilliard String Quarter

Robin Mann, violin; Robert Koff, violin;

Raphael Hillyer, viola; Arthur Winograd, cello

International Society for Contemporary Music, sponsors

Tickets from Carnegie Tech Department of Music

APRIL 5—8:15 P.M., College of Fine Arts Exhibit Room

Student recital

Tickets not required

It began about 5000 years ago

Glass-making, we mean. There's a pale green cylinder of glass in the University of Chicago that they think dates from 3000 B.C.

So we like to think that our business began then, too. And that today, by manufacturing quality glass products for you to use in an infinite variety of ways, we are creating a fine new tradition for a very ancient art.

The Pittsburgh Plate Glass Company also specializes, however, in producing some of the most *modern* materials our civilization knows . . . materials peculiarly characteristic of the mid-twentieth century.

In Paints . . . the name "Pittsburgh," and the technology of Color Dynamics, are outstanding in the field.

In Chemicals . . . Pittsburgh Plate Glass Company is an important factor.

And in Plastics . . . the newest of them all . . . Pittsburgh Plate Glass Company has already won an important place.

When you need any of these products . . . glass, paint, chemicals or plastics . . . and wish to be sure of quality, we suggest that you use the "Pittsburgh" name as your buying guide.



PAINTS • GLASS • CHEMICALS • BRUSHES • PLASTICS

PITTSBURGH PLATE GLASS COMPANY

FINALLY ACQUIRED



GUY PENE DU BOIS

THE painting *Race Track, Deauville* by Guy Pène du Bois has at last been acquired for the permanent collection of Carnegie Institute through the Patrons Art Fund and the courtesy of the Pittsburgh Athletic Association, the original owner of this notable canvas. It is the fifty-sixth painting secured through the Patrons Art Fund in the twenty-seven years since the founding of the Fund.

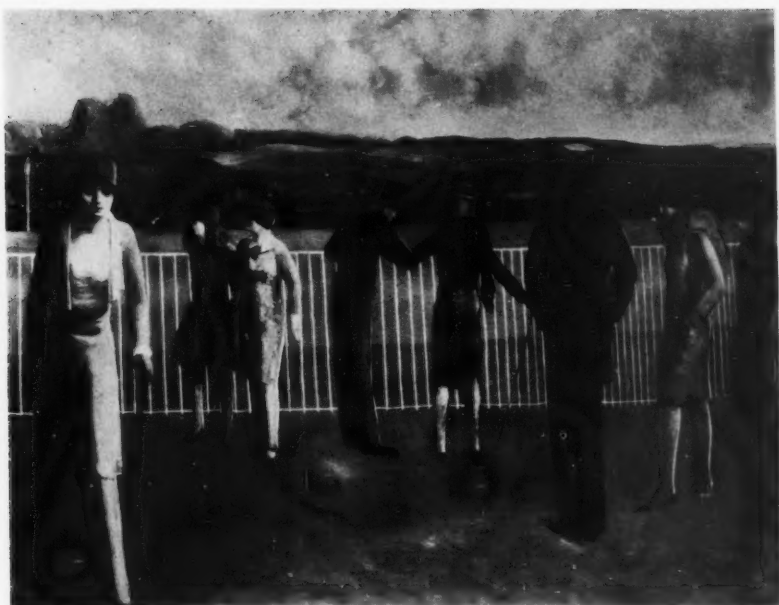
It is a long story which began when the picture was shown in the 1928 International. It was purchased from the show by the Pittsburgh Athletic Club which, at that time, was forming a collection of paintings. It was acquired at the insistence of the late Wilson Shaw Arbuthnot, a member of the art committee of the Club and a trustee of Carnegie Institute and member of its fine arts committee. The Carnegie Institute never ceased to covet the painting as one of the best of du Bois' canvases. Negotiations went on through the intervening years for the transfer of the painting to Carnegie Institute. After the close of the exhibition, Painting in the United States, 1948, the fine arts committee of the Institute offered to purchase *The Light in the Mirror* by the artist, which had been in that show, and exchange it for *Race Track, Deauville*. The art committee of the Club recommended the exchange to the house committee, and the latter finally approved the transaction. And so it has come to pass that *The Light in the Mirror* now hangs in the ladies' reception room at the Pittsburgh Athletic Association and Guy Pène du Bois, American artist, is now represented in the collection of Carnegie Institute by the canvas *Race Track, Deauville*. The Carnegie Institute makes a bow in the direction of the Pittsburgh Athletic Association and says "Thanks, neighbor, for this act of generosity and courtesy." The exchange will cement the long, pleas-

ant relationship of the two organizations.

Race Track, Deauville is oil on canvas, thirty-six and one quarter inches in width by twenty-nine in height. It is signed at the lower right "Guy Pène du Bois" and dated '27. It is not an American scene but a French one, as the title indicates, by an American artist of French descent. Henri Pène du Bois, the painter's father, was born in New Orleans, where his family had lived since 1738. It so happens that Guy was named after a close friend of his father, one Guy de Maupassant, who is not unknown to this generation.

The painting belongs to the period in the artist's career beginning in 1924, the year of his second long sojourn in France. It was painted after the 1927 Grand Prix at Deauville. It was done in Paris, without any preliminary sketches, in a studio in the Rue Notre Dame des Champs which the artist had sublet from Ford Madox Ford. Whistler had once had a class in the same building. The period in which the painting was done was one in which the artist was mainly interested in making a figure occupy space and displace air. It was the time when his canvases had become more colorful, brighter, and gayer and there was a refinement of his interest in sculptural form. To this span belong such paintings as *On the Bridge* (1926), *Race Track* (1926), *Carnival* (1927), *Pets* (1927), *Traveling Circus* (1928), *Approaching Storm* (1929), *Bal des Quatres Arts* (1929), and *Grande Bleue, Nice* (1930).

The subject of a race track, with or without horses, is, or rather was, a favorite one with du Bois. The track at Deauville was an especially favorite one, for he and his family never missed the Grand Prix when they were living at Villerville, which adjoins Trouville, which, in turn, adjoins Deauville. This scene gave him the opportunity to track down the lineaments of fashionable costume, as he does the swinging gait of the athletic lady or the correct garb for gentlemen at the race track. In this canvas, with eight figures, he follows the comment of Degas "You make a crowd with five figures, not with fifty." Again, in this painting, as in the later



RACE TRACK, DEAUVILLE BY GUY PÈNE DU BOIS

mural decorations for the post office at Saratoga Springs, the theme of the race track makes a colorful backdrop for the procession of sophisticated types in whom the artist finds his greatest interest as a commentary on present-day manners and character. In the treatment of forms, and particularly the heads, the artist is mannered, but the central significance of the given model always emerges. As du Bois himself remarks "The caricatural element in my work has always been more pronounced to others than it has to me. Americans are unable to see themselves as others see them."

In the *Race Track, Deauville* the artist is sophisticated and urbane in his outlook. He is in some measure satirical, seldom caustic, and never vitriolic. He looks on life with a kindly and amused attitude. He makes no effort to reform society. The foibles and eccentricities of men and women are keenly noted, not judged. He sees people as just another slice of life out of the passing procession. He is at his best, as in this canvas, in depicting the smart, chic, and affluent—the kind one meets at the race track, on the beach at Nice, or in a

fashionable café. He never attempts to present misery, degradation, or poverty. Life on the whole appears to be good, but on occasions it becomes the artist's privilege to join Puck in the comment "What fools these mortals be!"

There is richness and beauty in Guy Pène du Bois' colors. He uses them effectively as backgrounds, and he uses them with subtlety in the modeling of the human form. He is a remarkably able draftsman. He has a marked plastic power that gives vitality to his figures. He paints the passing show of life as he sees it—with humor, with discernment, and with that personal touch which gives distinction to him among American painters.

Guy Pène du Bois was born in Brooklyn in 1884. He studied in the New York School of Art from 1899 to 1905 under Carrol Beckwith, William Chase, F. Vincent Du Mond, Robert Henri, and Kenneth Hayes Miller, all great teachers. He began his career as a reporter, music and art critic on the *New York American*, 1906 to 1913. He became an assistant to the late Royal Cortissoz on the *New York Herald*

(Turn to page 263)

FASHIONS TODAY AND YESTERDAY

THE Pittsburgh branch of Fashion Group, Inc., has adopted a project which will enable the art division of the Carnegie Library of Pittsburgh to build a notable collection of magazines, plates, and books on costume design and related subjects. The local Group is a non-commercial membership organization whose members hold executive positions in all phases of fashion work. It is affiliated with the Fashion Group of New York, through whose offices the Carnegie Library project has been cleared.

Specialized collections of materials in a public library are greatly stimulated by contributions from outside sources. For instance, the David Light Memorial Committee has contributed greatly to the music division of the Carnegie Library by providing recording machines and a reference collection of records, along with a permanent fund. Some three thousand books and scores have been added to the music collection by the Charles N. Boyd Memorial Group. Similarly, the technology department has been the recipient of outside aid: the American Chemical Society made a generous contribution from its own treasury in 1945, then through industries and individuals raised a large fund for the department, and the Association of Iron and Steel Engineers also made a generous donation. These gifts have enabled the technology department of the Library to maintain its excellence in reference literature.

And now fashion research is to become one of the most alive subjects in the art division of the Library. Although the division has always maintained a fair collection of fashion materials, the recent demand has far exceeded available resources. Through the generosity of the Fashion Group, specialized needs such as their own will now be met. From year to year funds will be donated to the Library as this Group determines.

An advisory committee has been appointed to work with the art librarian, Catherine Hay, in maintaining the project. It will determine and specify the subject fields in which the Group's funds are to be spent. The committee is headed by Jeanette

Jena, who is assisted by Francine Blum, Edith Shaw Stewart, Virginia Larson, Doris Myers, Irene McDermott, and May Gardner.

To date five hundred dollars has been turned over to the Library. The results can be seen to some extent in the expanded magazine collection, a need which Miss Hay feels is most urgent. Extra copies of *Vogue* and *Harper's Bazaar* are now available. They will be clipped for plates and illustrations. *Women's Wear Daily* is also coming regularly. This is a useful trade newspaper for people in the fashion field. *L'Officiel de la Couture*, standard publication of Paris fashion, is another fascinating and useful addition. And *American Fabrics*, a periodical containing actual swatches of new materials is of especial interest to students.

Certain standard books on costume are so widely used by library patrons that extra copies are needed. Among these are Wilcox's *Mode in Costume*, Pepin's *Foundamentals of Apparel Design*, Young's *Recurring Cycles of Fashion*, Chambers' *Fashion Fundamentals*, Evans' *Costume throughout the Ages*. Some of the Fashion Group funds will be diverted in this direction, although the Library will continue to give no less than the present percentage of its book fund for these works.

One of the great needs in the art division has been for basic reference books on costume. Most of these books are out of print and must be searched for on the second-hand market. Since many of them are quite expensive, the Library would find it difficult to purchase them without the help of outside funds. On the secondhand market the *Gazette du Bon Ton* is about \$42, Duflos' *Recueil d'estampes, representant les grades, les rangs, et les dignities suivant le costume de toutes les nations existantes* is around \$200, and *Les Arts Somptuaires* by Louandre sells for about \$65. Challamel's *History of Fashion in France* and the *Journal des Dames et des Modes* are included in this group also. A few of these works purchased by the Fashion Group are at present in the Library being processed for use.

—M. A. D.



JADES AND CRYSTALS

BY DEIRDRE BAIRD

For the remainder of the year, visitors to the Museum will have the opportunity to examine, in an unusual setting, an interesting selection of carvings in crystal and jade. The men who labored so patiently in the creation of these objects are long dead, but the crystal ducks and horses, the jade birds and figurines, seem dazzlingly vital in the present illuminated display. Surely the creators of these beautiful objects, who set such store by immortality, would be pleased to know that their work is still seen and admired today.

From Neolithic times men have worked in jade and crystal, painfully fashioning these hard materials into celts and axes, necklaces and charms. The Assyrians and Babylonians made ritual vessels of crystal; jade was known in Egypt in 3500 B.C. and in Babylon in 2600 B.C.

Almost twenty-four centuries ago we find the sage Confucius remarking that "in ancient times men found the likeness of all excellent qualities in jade." The original form of the Chinese character "pao," meaning "precious," is the outline of a

house containing symbols of jade beads, shell, and an earthen jar. The oldest form of the ideograph for "king" appears to be the symbol for a string of jade beads—still used in China today as an attribute of rank.

Crystals were used by the Druids in their ceremonies, as in more recent times by the Cherokee Indians and by the aborigines of Australia and New Guinea. Cagliostro, who broods over his crystal ball at one end of the exhibition room, is merely continuing a practice which has been common as a means of divination since the days of Greece and Rome.

The pre-Columbian cultures in southern Mexico, central America, Colombia, and possibly Ecuador and Peru produced many carved jade objects. Visitors may see a case of Costa Rican jade pieces in the present exhibit. At the time of the conquest of Mexico by Cortez, jade was worth many times its weight in gold. Spanish sailors returning from the New World with plundered jade to sell encouraged the belief that it was a cure for kidney disease, and Sir Walter Raleigh, traveling in Guiana, wrote

home about a "kinde of greene stone, which the Spaniards call Piedras Hijades" (stone of the loins.)

The Maoris of New Zealand, whose deposits of jade were so rare as to necessitate the aid of a wizard in locating them, carved ancestor images called *heitiki*, of which an example is on display. Worn around the neck, these were passed down through succeeding generations, thus communicating the spirit of these ancestors to such descendants as were privileged to wear them. The Maoris were convinced that the form of the natural stone on which they worked was not the result of an accident, but was in itself significant and required only to be rendered more clear and definite.

In China, however, the art of jade carving reached its highest development. The stone itself is the most revered of minerals by the Chinese, who attribute to it every sort of physical and psychic power. In jade carving, which was perfected through the centuries by craftsmen devoting years of concentration on one piece, the Chinese artist was induced to express his greatest talent for line and form. Until very re-

cently all Chinese jade was worked by archaic hand tools such as the weighted iron saw, in a slow and laborious method involving ten or twelve different steps and interminable surface polishing with hand-ground abrasives. Pieces of infinite delicacy and complexity, with a flawless finish, emerged under skilled hands from rough jade boulders and hexagonal quartz crystals. A fragile tracery of cherry branches springs from the side of a cup. Vines climb airily up a vase, touching it only here and there yet carved from the same single block of jade. The bottoms of bowls and the backs of figures are as intricately worked as the parts that show.

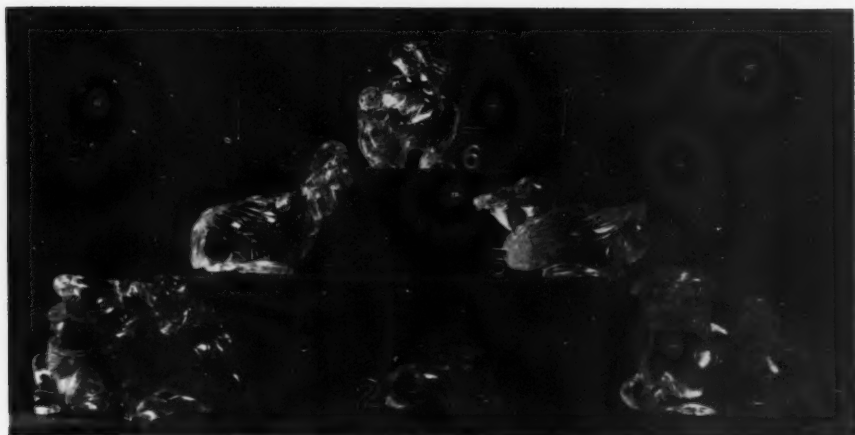
In all branches of Chinese art we find a profusion of motifs derived from philosophy, ritual, and legend. The practice of adhering to the traditions and beliefs of past generations is perhaps one of the most impressive traits of the Chinese character, and the continuity of design from the earliest known objects to those of the present day is almost unbroken. Thus each motif in these jade and crystal pieces has its symbolic connotation, the heritage of centuries of art and thought. The omnipresent dragon, for example, symbolizes all that is good, powerful, creative, and productive. It is a symbol of royalty, and controls the elements, especially water. The fungus, peach, and crane all symbolize longevity and often appear with Shou Lao, the long-headed God of Longevity. Kwan Yin, the Chinese Goddess of Mercy, appears twice in this display: once, seated, in crystal; once, standing, in jade. The *tao-tieh* mask, found on several of the pieces, is one of the oldest as well as one of the most controversial of patterns. It is usually explained as a warning against avarice and greed.

This recurrence of ancient themes is one of the factors that make the accurate dating of jades so



CHINESE CARVED JADE

1. Jar (3½" high) decorated with birds and vines and an endless chain to the lid, milk-white with mottlings of pale green; 2. bird, white shading into rust; 3. Kwan Yin, the Chinese Goddess of Mercy, frequently associated with a jar, pale opaque green; 4. woman poling a boat through an arch of trees, translucent grey-green with touches of brown; 5. bird, white shading into rust; 6. teapot decorated with a dragon, symbol of the Empress, and the Feng Huang bird, symbol of virtuous statesmen, dark opaque green.



CHINESE CARVED CRYSTAL

1. Boy on water buffalo's back (2½" high), symbol of spring and agriculture; 2. dog, symbol of guardianship; 3. boy on water buffalo's back; 4. duck holding a peachbough in its bill; 5. duck holding a fish in its bill. (When appearing as a pair, the duck is a symbol of conjugal affection.) 6. man fighting with a dog.

difficult. Because the symbolism and even the style of workmanship cannot be used as conclusive proof, the type of jade must be determined by comparison with samples from thousands of quarries, and by very intricate processes the exact methods used in cutting the stone must be discovered. This task is a difficult one even for those specialists who are equipped with the necessary data and techniques.

In an age of mass-produced, machine-made objects, these pieces of crystal and jade show a rare intensity of creative purpose, a patience and mastery of craftsman-

ship that are now all too uncommon. Creations of strength and grace, they bring some of the serenity of the past into today's troubled world.

PAINTINGS FOR SCHOOLS

SEVEN paintings have been bought by the One Hundred Friends of Pittsburgh Art from this year's exhibit of the Associated Artists. These include four oils—*Queen City Packet* by William E. Reed, *Back Yard Society* by Harry Scheuch, *The Blue* by Virginia J. Ward, and *Frazier Playground* by Milton Weiss; also three water colors—*Wires* by Paul Kuzma, *Portals and Spaces* by Thomas S. Lakowski, and *Coney Island at Night* by Paul B. Wynett. These will be presented to the Board of Public Education of Pittsburgh to be hung in various of the city schools.

The One Hundred Friends is a group formed in 1916 by the late John L. Porter, who persuaded one hundred persons to contribute annually ten dollars each, to purchase paintings from the Associated Artists of Pittsburgh show. The paintings are selected by an executive committee of nine members. Since 1916, two hundred and forty-two paintings have been bought.

The Masterpieces from the Berlin Museums attracted 58,574 visitors. Attendance at Carnegie Institute on Sunday, March 13, reached an all-time high of 17,593.



DEIRDRE BAIRD

Deirdre Baird, who joined the Museum staff in January as assistant in the section of man, graduated from the University of Pittsburgh in 1945, majoring in the history of art. The next year she taught English at Pitt and, for a semester, art at Falk School before going to the Franklin School of Professional Arts in New York City for a year's study. She has been teaching art at the Winchester-Thurston School the past two years.

Miss Baird, who is an ardent devotee of the square dance that is currently enjoying a renaissance in Pittsburgh, did the illustrations for *Partners All—Places All*, a new book on square dancing by Miriam H. Kirkeel and Irma Schaffnit, published by E. P. Dutton just last month.



EAST SIDE INTERIOR
Etching by Edward Hopper

THE LEISSER GIFT OF PRINTS

TWENTY-EIGHT prints by contemporary American artists, listed below, have been presented to Carnegie Institute by the Leisser Art Fund for the year 1948. This makes a total of two hundred and six prints given to the Institute through the Fund in the eight years that have elapsed since its establishment.

IVAN LeLORRAINE ALBRIGHT	Self-Portrait <i>Lithograph</i>
STANLEY BATE	Hudson River <i>Lithograph</i>
CHARLES M. CAPPS	Into the Hills <i>Aquatint</i>
MARY CASSATT	Maternal Caress <i>Drypoint & Aquatint</i>
FEDERICO CASTELLON	The Groom <i>Lithograph</i>
FRITZ EICHENBERG	Epilogue <i>Lithograph</i>
ERNEST FIENE	St. Michael's in Brooklyn <i>Lithograph</i>
A. FOERSTER	Old Pittsburgh Market and Court House <i>Lithograph</i>
DOUGLAS GORSLINE	Sunset <i>Etching</i>
TERRY HAASS	Chamber Music <i>Woodcut</i>
JOSEPH HIRSCH	Man and Beast <i>Lithograph</i>
JACOB KAINEN	Vesta <i>Etching & Aquatint</i>

EDWARD HOPPER

NORMAN KENT

BLANCHE LAZZELL

RUSSELL T. LIMBACH

PEPPINO MANGRAVITE

ZSISLY

The Lonely House
The Railroad
Night Shadows
Night in the Park
The Locomotive
American Landscape
The Catboat
Aux Fortifications
Les Deux Pigeons
East Side Interior
The Evening Wind
Etchings
Self-Portrait
Woodcut
Red and White Petunia
Color Woodcut
Studio Interior
Lithograph
Mounted Poet
Lithograph
Victoria
Lithograph

The most important print in the gift is *Maternal Caress* by the Pittsburgh-born artist, Mary Cassatt (1845-1926). It is a drypoint and aquatint printed in colors, done in 1891. The floor in the print is aquatinted brown. It is printed in tones of lavender, pale grey, yellow, tan, flesh, brown and black. The proof is the third and final state and the only state in full color. It is signed in pencil "Mary Cassatt." The print is a very fine impression and is

Number 8 in the set of ten limited to twenty-five impressions.

It is to be noted that there are eleven etchings by Edward Hopper in the gift. They make a notable addition to the collection of Carnegie Institute. Edward Hopper began etching in 1913. All his prints were made between that year and 1923. They demonstrate his ever-present interest in light and shadow and his exceptional command of the medium, which, however, he has not pursued because of his preoccupation with oils and water colors.

It is of interest, in view of the coming exhibition at Carnegie Institute of paintings, drawings, and prints of Pittsburgh from 1790 to 1949, that included in the Leisser Fund gift is *Old Pittsburgh Market and Court House*, a wood engraving by A. Foerster after the lost sketch of the subject by J. P. Robitzer reproduced by com-

mercial lithography by Armor-Feurhake & Company, Pittsburgh.

The Fund through which these prints were presented was established in the wills of Martin B. Leisser and Charles H. Leisser, though it is known simply as the Leisser Art Fund. Martin Leisser was an artist, a teacher in the Pittsburgh School of Design, and a trustee of Carnegie Institute from 1910 to 1915. He was instrumental in the establishment of the department of painting and design at the College of Fine Arts, Carnegie Institute of Technology. He died in 1940 at the age of ninety-four. His brother and close associate, Charles, was also very much interested in Carnegie Institute. The Fund is the result of the regard of the brothers for the continued enrichment of the cultural life of their native city. It is a worthy memorial to two worthy brothers. —J. O'C., Jr.

FOSSIL HALL REMODELED

THE ancient dinosaurs of the Museum, each weighing many tons, are being moved. The initial activity has been obvious to visitors at Carnegie these past weeks, in an atmosphere that suggests moving day combined with spring housecleaning. Out of the present confusion, however, is to emerge a more dramatic setting and a highly logical rearrangement—both geologic and biologic—for the huge beasts, this modernization being made possible by the generosity of Richard K. Mellon.

In the newly arranged Fossil Hall the visitor will pass the Carboniferous exhibit and enter into the exhibition rooms for the very earliest of the fossils in the museum collections, including vertebrates and invertebrates, plants, and minerals. In this section there will also be related displays, changing frequently. Next will come specimens of the Paleozoic Era, such as the lungfish or *Dinichthys*, the fin-backed reptile or *Edaphosaurus*, and various types of invertebrates.

Then next, the Mesozoic fossils in which Carnegie Museum is world-preëminent, dating back 150 million years, these including the Jurassic dinosaurs and the pterosaurs, among them many type specimens. Best known of these are the *Dip-*

lodocus carnegiei and *Apatosaurus louisae*. The bony necks of these two are to be turned so their heads will be facing each other at the front of Fossil Hall. The famed *Tyrannosaurus rex*, of the Cretaceous, will be silhouetted against a 36-foot mural at the far end of the Hall that Ottmar F. von Fuehrer, Museum artist, is now painting. The mural will show a reconstruction of *Tyrannosaurus* in a setting illustrating the conditions of nature that scientists have proved existed at that period.

The evolving of the seven periods of the Cenozoic Era, dating back sixty million years, will be represented by a fossil horse for each period and by other ancestral types of modern mammals, such as deer, camel, rhinoceros, Irish elk. From the glacial periods of this Era will be seen the fossil bison, specimens of which are found along with the earliest human artefacts known in the western hemisphere, at Folsom, New Mexico. Also on view will be the mammoth and the mastodon.

The Museum's collection of these fossil mammals is being moved into the eastern end of the former Bird Hall, to form a separate Hall of Fossil Mammals. Fossil specimens of flying reptiles and birds, representing the transition phase, will be at the end of Fossil Hall leading to Bird Hall.

INTO THE REALM OF MYSTERIES

A number of interesting books come to the Librarian's mind on her visit to the Museum exhibit, Masks of the World

BY ANN MACPHERSON



ANN MACPHERSON

THE sound of tomtoms lures the Librarian to the Museum's marvelous display of *Masks of the World*. It recalls the incessant beat of the drums in Eugene O'Neill's play, *The Emperor Jones*, in which the great Negro actor, Charles Gilpin, acted out the world-old drama of the lust for wealth and power. It recalls Carl Carmer's *Listen for a Lonesome Drum* and *Stars Fell on Alabama*, with their scarcely credible tales of voodooism and strange superstitions prevailing in America into this twentieth century. Conjures and hexes hold sway over childish and ignorant minds whether in Alabama, New York State, or Pennsylvania.

IN THE ORIENT

At the entrance to the *Masks of the World* stands Ottmar von Fuehrer's lovely diorama of the demon dancers of far-off Tibet. It portrays the propitiation of malign spirits, belief in whose power out-distances faith in a benevolent Deity. Ferdynand Ossendowski's *Beasts, Men, and Gods* is an exciting account of a perilous journey across Inner and Outer Mongolia to escape from the Bolsheviks. In his flight he was dependent upon superstitious guides terrified of the demons of mountain ridges, of turbulent rivers, and the eternal snows. He tells of witch doctors who with drum and fife led a whirling dance to avert a plague of leprosy or black smallpox. In that cradle of civilization Dr. Ossendowski found a strange mixture of the occult with the noblest ethical conceptions of Buddha and Confucius. His account is scarcely less fantastic than that of Marco Polo, who visited Kublai Khan in 1275.

MARCO POLO

A new edition, in 1948, of the *Adventures of Marco Polo* testifies to the enduring charm of this adult fairy tale which contains the magic of Coleridge's unfinished poem:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

Parenthetically it may be quoted that on his deathbed Marco Polo was admonished to abjure his deceits, but he refused, saying he had not told a tenth of the wonders of Cathay. Today some of his marvels are prosaically interpreted as burning oil fields at Baku, the use of coal by the Chinese, and the mining of asbestos—which doubtless gave rise to the medieval fable of the salamander.

SHANGRI-LA

In the lamaseries, among the most learned scholars, Dr. Ossendowski found a strange belief prevalent. There he repeatedly heard a legend of wars and destruction of great cities by fire, hunger, disease, and death, an apocalyptic vision of the fall of kings: "All the earth shall be emptied. . . ." Then from the subterranean caverns of Agharti, where have been preserved the entire body of pure science, the highest knowledge, the sacred learning, the King of the World, a Messiah, will lead the people in a great migration toward the West.

Obviously this Agharti is the origin of James Hilton's Shangri-la in *Lost Horizon*. The old lama who presided in the innermost recesses of that remote and fabulous retreat incarnated the same ideal. In *Kim*, Kipling also succeeds in bringing something of this mysterious East into fiction. Kim's Holy One is a saintly lama, and his Buddhist teaching of the Wheel of Life fascinates Western readers who have no other acquaintance with the ideas held by the greater part of the inhabitants of the

globe. Western civilization is finding a materialistic philosophy less potent than the mysterious forces of ethics and religion.

TRAGIC MASKS

Disdain for materialism, however, is not confined to the Eastern peoples. Two decades ago Eugene O'Neill wrote an ironic Tragedy of Man upon this theme, *The Great God Brown*, in which the actors all wore masks. Man's tragedy is that, in subservience to his employer, the Great God Materialism, and even in his relations with the woman he loves and marries, he is never able to be himself. The wife had fallen in love with his mask of the mocking Pan and is frightened and repelled when he tries to lay it aside. It is unfortunate that the device of mask-switching obscured the philosophical statement and did not make for a successful play.

AMERICAN INDIAN

In like manner the Corn Dances and the Rain Dances of the American Indians, shown not only in the adornment of the Masks of the World display but in realistic groups on the upper levels of the Museum, apparently have lost most of their religious significance and have largely become stereotypes to attract tourists. Most readers are familiar with their symbolism which Longfellow so beautifully incorporated into *Hiawatha*. His legend of the Corn King and the Spring Queen is age-old and world-wide. Naomi Mitchison has used it as the basis and title of a scholarly novel concerning ancient Sparta and its fertility rites. A quite recent book, Alice Marriott's *Maria, the Potter of San Ildefonso*, tells of these same tribal customs and dances and festivals in the Pueblos and recounts also how much of the simple religious sys-

tem of the primitive Indians amalgamated with that brought in by the padres of the early Missions. Among the Indian groups in the Museum is one of an Indian potter which would make a perfect illustration for this book.

EGYPTIAN PRINCESS

But to return to the Masks of the World. The dramatically lighted focal point of the display is the sarcophagus of an Egyptian woman complete with funeral mask and hieroglyphics doubtless reciting her genealogy. Such things Egyptian recall to the Librarian a novel of other days which still opens up for readers the romance, the mystery, the glamour of ancient Egypt. That is Georg Ebers' *Egyptian Princess*, written in 1864 by the great German Egyptologist and curator of the Ethnographical Museum at Jena. It is a stately, old-fashioned novel, gorgeous with description and rich in allusions. It contains scholarly information about the manners and customs of Egypt, Greece, and Persia in the times of Cambyes. It is a sweet and pathetic tale of a little Egyptian princess betrothed to the Persian king and sent to her husband by her reputed father, Amasis II. In Babylon she sickens and dies, and the king, whose jealousy is responsible for her death, finds in conquest of Egypt alleviation for the pain he suffered in her loss. The novel lacks humor, unless the prefaces are taken into consideration, for the author was immediately taken to task for introducing flora not indigenous to Egypt at the time, and he himself was much worried because he knew nothing about love-making in Egypt in 525 B.C. However, encouraged by his friends, he decided love was love, whether in 1864 A.D. or 525 B.C.

Dr. Ebers has portrayed the intellectual life in the Greek colony of Naukratis, the commercial city at the mouth of the Nile predating Alexandria, and the pomp and pageantry of the Persian court where the Egyptian princess for a brief time was lodged in the hanging gardens of Babylon. Famous names and personages are introduced freely. Croesus, hostage at the court of Cambyes, is honored no less for his philosophy in adversity than he had been for his fabulous wealth when king of Lydia. The songs of Anacreon and Sappho

Ann Macpherson is head of the South Side Branch of Carnegie Library of Pittsburgh and formerly was head of the Mt. Washington Branch. Her book reviews are in popular demand among local clubs, and the Nature Club of Pittsburgh with its lodge at Ligonier is another extra-curricular interest. Miss Macpherson took her master's degree in English at the University of Pittsburgh, her bachelor's degree in library science at the Library School of Carnegie Tech, and has traveled considerably in Europe. She is co-chairman of the Staff Association of the Carnegie Library.

are interspersed. Probably the most interesting character is Rhodopis, the hetera, once the fellow slave of Aesop. Now a grandmother, her salon in Naukratis is frequented by every traveler of note, and, once famous for her beauty, she is now courted for her wisdom and charm.

THE SACRED CAT

The intricate religious system of the Egyptians gave Dr. Ebers the opportunity for an entertaining anecdote. The cat, of which Agnes Repplier has written so appropriately under the appellation, *The Fireside Sphinx*, was one of the many animals venerated in ancient Egypt. Aware of this, Phanes, the Greek ally of Cambyses, as their armies began the punitive expedition into Egypt, ordered confiscation of all the cats in the line of march, to the tune of several thousands. When the battle was joined, the cats were let loose among the Persians and the Greeks, Phanes trusting entirely that the Egyptians would flee rather than hurl their darts at the enemy for fear of injuring a cat, a sacrilege punishable by death.

CLEOPATRA

To many people ancient Egypt is synonymous with Cleopatra. There was a generation which declaimed in school on Friday afternoons poetry by the ream, preferably melodramatic, sentimental, and didactic. "Anthony's Farewell" was particularly thrilling: "I am dying, Egypt, dying, ebbs the crimson life-tide fast." Recently Katharine Cornell added to her laurels in a revival of *Anthony and Cleopatra*, though some spectators were a bit startled by her headgear of a truncated inverted cone, having been accustomed to seeing Cleopatra wear the winged cap and the sacred asp. Though there seems possible an anachronism between 3000 B.C. and 45 B.C., the Librarian merely suggests a call on Queen Nefertiti on the third floor of the Museum. Most beautiful of the Egyptian queens, her head has the fascination of the *Mona Lisa*. Cleopatra's beauty, on the other hand, has long been in dispute, though her charm has never been questioned. Thornton Wilder in his recent *Ides of March* introduces Cleopatra in an amusing light. Caesar had terminated his affair with the "serpent of old Nile" some time

previously, after settling her on the throne of Egypt. Finally he accedes to her request to pay a state visit to Rome, and thus discusses her with his friend Turrinus: "She was a remarkable girl. . . . She will have become a still more remarkable woman. . . . And yet she is lying, intriguing, intemperate, indifferent to the essential well-being of her people, and a lighthearted murderer. . . . The prime object of her every thought is Egypt, and I am its first security. . . . When I first met her she was proud to state that there was not one drop of Egyptian blood in her veins. . . . I advised her to make public the fact that her mother's mother was not only an Egyptian, but the true heir of the Pharaohs. . . . She is now the true Pharaoh and the living incorporation of the Goddess Isis. . . . This is as it should be. . . . We rulers must be not only wise, but supernatural, for in their eyes [the people's] human wisdom is helpless before magic."

KEY TO MYSTERIES

Ancient times and far-off peoples, the fantastic realms of the occult, primitive beliefs and customs, every relic of the past in the Museum is alive with interest and significant for the study of mankind. The present generation will live out its life under mysteries no less wonderful than those we have discarded in the march of civilization. What will man imagine next? The Library offers a rich diet of factual and imaginative literature: there should be a well-worn path from Museum to Library, and vice versa.

FROM LONDON

A FEBRUARY letter: "Thank you for the welcome news that the *CARNEGIE MAGAZINE* is again to come to me. We, over here, do enjoy it so much for it is passed on to many friends. We marvel at the splendid quality of the paper you are able to use. We have had to reduce the size of most of our magazines, although the *Illustrated London News* and the *Sphere* have managed wonderfully.

"Happier times, however, seem in store for us for there is now more newsprint paper available and our newspapers have been able to add a few more pages to their editions."

OUR LOCAL ARTISTS, THIS YEAR

By CLAUDE H. JENSEN



CLAUDE H. JENSEN

Joe Jones, the jurors for the paintings, water colors and black-and-whites, were more critical in their tastes than any other jury heretofore, and as a consequence fewer paintings were chosen than in other years. Of the 853 entries submitted, 227 were accepted, many of the rejected works being executed by expert craftsmen.

There are several characteristics common to the paintings in this exhibition. Originality appears to take precedence over other requirements, and experienced craftsmanship is sacrificed for uniqueness of subject matter or execution. Practically no conventional painting was accepted by the jury. However, the "pink slip" entries submitted by people who have passed ten juries are included in the show and are hung in Galleries O and P.

Another common characteristic of the exhibition is the color, which functions as color itself rather than merely being used as coloring of objects. A marked improvement is noted in the framing this year. Practically all the pictures are framed in such a manner that the frame becomes a part of the creation of the painting.

THE thirty-ninth annual exhibition of the Associated Artists of Pittsburgh is the most revolutionary of the exhibitions held thus far. Its effect upon Pittsburgh gallery visitors is to produce either delight or revolt.

George Grosz, Morris Kantor, and

THE OILS

The Carnegie Institute Group Prize was awarded to Russell Twiggs for his meticulously finished *Star-Gazer* and *The Sorcerer*. Russell Twiggs was the first abstract painter in Pittsburgh, and his present style has been developed through years of study and research. He is interested in the luminosity of color, and his paintings give the effect of a glow from a hidden light.

The Association's First Prize was given to Frederick Franck for his semiabstract figure group *To Whom It May Concern* with a noticeably social significant theme. The strong black diagonals and lines of continuation help to keep the surface flat and two-dimensional.

Richard Wilt, who won the Association's Second Prize last year, was again awarded the same prize this year for his *Lullaby*. He has developed a powerful and rather brutal technique in drawing and color.

Marty Cornelius, whose realistic *Arch of Triumph* won the Association's Third Prize, has painted with love the details of



STAR GAZER BY RUSSELL TWIGGS
One of the pair receiving the Carnegie Institute Prize



TO WHOM IT MAY CONCERN
BY FREDERICK FRANC
Association's First Prize

objects without losing the "big feeling." She has varnished it heavily.

Richard Crist reappears after many years of absence with the H. J. Grinsfelder Prize *Eclipse*, an imaginative, carefully constructed abstraction of jewellike forms. The Henry Posner Prize went to Leona F. Megronigle for *Frugal Life*, a real primitive painting. This artist made her debut in Pittsburgh last summer in Everyman's Art Show.

The Martin Leisser School of Design Alumnae Prize was awarded to Carolin McCreary for her gay, airy, sophisticated *Bon Bon et Louise*. Virginia Ward's intelligently executed and handsome semi-abstract *The Blue* was awarded the Garden Club of Allegheny County Prize. The Christian J. Walter Memorial Prize went to Paul Kuzma for *Industrial Composition*, a precisely painted study in texture and subtle color relationships.

Samuel Rosenberg has three magnificent luminous paintings in the exhibition. He uses the glazing technique which consists of an undercoat of egg tempera or casein with glazes of clear oil colors on top. He has achieved the two-dimensional effect which is so important in modern painting.

Arthur R. Elias, on the other hand, has used a flat dull finish in his beautiful, harmoniously colored *Opus X*. By applying one color lightly on top of another, he has achieved a richness difficult to get in any other way.

Leonard Kessler has two highly plastic paintings done in egg tempera—powdered color mixed with egg yolk—and J. W. Groell's two panels also have that clear intense color that is achieved by painting with casein. Each painter in the oil section has unique characteristics. There is the powerful structural drawing of Charles Le Clair, the new surprising style of Robert Doherty, the individuality of Balcomb Greene, the strong values of Tom Murray, the skilled craftsmanship of Paul Karlen, the lively fantasy of Janet McCormack, the boldness of Leonard Lieb, the inventiveness of Eleanor Simon, the originality of Louise Pershing, the good draftsmanship of Esther Topp, the "moody" quality of Henry Lisi, and the elegant detail of Aleta Cornelius.

WATER COLORS

The water color section is large and full of variety. Every kind of technique is used, from the opaque gouaches, pastels, and crayons, to the transparent water-color washes. There are abstractions and primitives, and all have a gay and carefree note. Irene Pasinski won the Charles J. Rosenbloom Prize for her *Personality is a Social Product*, a bold oriental-colored friezelike pattern of abstract human shapes.

Claude H. Jensen has headed the Associated Artists of Pittsburgh for the past two years, bringing to the presidency of this group of some seven hundred local artists his double viewpoint as executive and as craftsman. He is chief electrical engineer for the Copperweld Steel Company and has shown his work in jewelry, brass, and other metals in a number of Associated Artists exhibits. A showing of his photography, another leisure-time hobby, will be held late this spring at the Arts and Crafts Center. He is a graduate of Washington State College in his native state. Mr. Jensen has written numerous technical articles for engineering journals.

Mrs. Jensen, who works closely with her husband in the Associated Artists, is a painter of standing, having exhibited in the Corcoran biennial shows, the Virginia biennials in Richmond, the Pepsi-Cola annual, and many times with the local group. She has painted all her life, studying with private teachers and at Carnegie Tech, and for a number of summers with Hans Hofmann at Provincetown.

Marie T. Kelly won the Association's First Prize for *Cages*, another of her fascinating fantasies. Paul Wynett received the Association's Second Prize for his *Coney Island at Night*, a combination of gouache and collage (paper pasted on picture surface). The Pearl Mills Doherty Prize was awarded to Dorothy Cantor for *The Ship*, a delicate water-color drawing.

Each painting in this section is different from its neighbor. There is the carefully executed *Gingo and the Mummy* by Gertrude Temeles, the handsome somber color of *The Bridge* by Milton Weiss, the colorful and amusing *Those Gay Nineties* by Mathilda Trotter, the decorative little *Tissue Paper Night* by Perry Davis, the beautiful color spaces of *January* by Charlotte Friedlander, the delicate charm of Susan Tucker's *Antique Vase with Flowers*, Jean Thoburn's skillful *Under Brooklyn Bridge*, Reid Hastie's light, clever *Circus Morning*, the strikingly framed and beautifully handled crayon *August Afternoon* by William Strassburger, the bold *Driftwood* by Charles Le Clair, and the cheerful *Sr. Swithin's Day* by Peter Wetzler.

BLACK-AND-WHITES

There are but twenty black-and-whites in the exhibition. These are shown to great advantage by being hung in the room



BON BON ET LOUISE BY CAROLIN McCREARY
Martin Leisser School of Design Prize



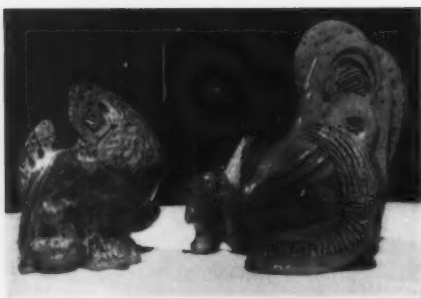
THE BLUE BY VIRGINIA WARD
Garden Club of Allegheny County Prize

with the sculpture and crafts. The subject matter is more conventional than that of the painting, but the variety of techniques adds interest to this section. Many mediums are used, such as pen and ink, pencil, charcoal, water color, linoleum block, and lithography. Virginia Ward was awarded the Association's Black and White Prize for her *Female and Male*, a group of abstract sketches of the human figure done in charcoal on one sheet of paper and strikingly framed. Gertrude Temeles' abstract composition is also outstanding.

SCULPTURE

The sculpture section is small. Alexander Archipenko was the juror with Viktor Schreckengost, the craft juror, assisting him. Out of 61 pieces submitted, 21 were accepted. This year there is a definite trend toward work in permanent materials such as stone, marble, aluminum, wood, and terra cotta.

The Carnegie Institute Sculpture Prize was awarded to Peter John Lupori for his *Increase and Multiply and Fill the Earth*, a terra-cotta piece, unfortunately made to resemble wood but original in concept, the forward movement being strikingly handled. It is a radical departure for a re-



CHICKEN FAMILY BY JOSEPH FITZPATRICK
Sharing the Mrs. Roy Arthur Hunt Prize

ligious subject. Henry Bursztynowicz received the Association's Prize for his large plaster cast *Fish*, a handsome garden sculpture done in simple planes.

There are many heads exhibited, all varied in treatment. The John F. Casey Memorial Prize, won by Erwin Kalla for *The Patriarchs* is an impressive, simply treated, two-head wood carving well adapted to the material. Eliza Miller was awarded the Society of Sculptor's Prize for her limestone head *Ruth* beautifully done in texture contrasts.

Erwin Kalla's *Jonah and the Whale* is worthy of mention because of the attempt to combine two materials, copper and ceramic, which are seldom used together. Robert Lepper's aluminum shape on a wood panel is a modern construction in space problem. D'anne Wuchinich's ceramic sculpture *The Matriarch* has substantial big forms and originality of conception.

CRAFTS

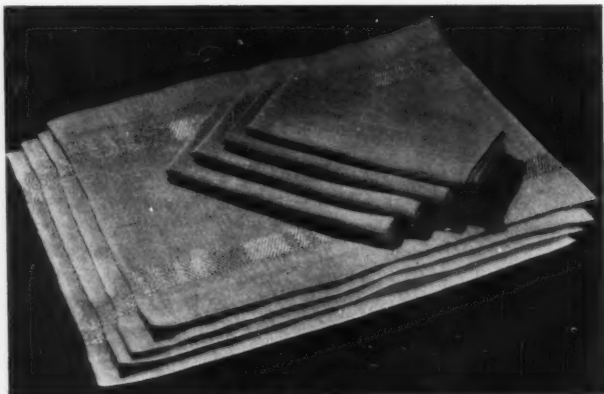
The Craft entries were judged by Viktor Schreckengost assisted by Alexander Archipenko. The ceramics are varied, although few in number. Outstanding are the red-clay animals of Ila Matson, whose *Ram* and *Ewe* won the first C. Fred Sauereisen Prize. She has a feeling for animals plus fine glazing and texture. Her *Yak* is also good.

A group of bowls by Henry Bursztynowicz, two of them stoneware, won the Second Sauereisen Prize. They are interesting in shape and glazing. His *Jonah and the Whale* is amusing and unusual. Joseph Fitzpatrick was awarded one half of the Mrs. Roy Arthur Hunt Prize for his original and pleasing *Chicken Family*.

The jewelry, metalcraft, bookbinding, and weaving section contains fewer items than usual, and the general quality of the work does not appear so good as in other years. There seems to be a tendency among the craftsmen to follow along the same lines year after year with little new or abstract work being produced. One could expect that the modern trend in other branches of the arts would also be reflected in the crafts.

One half of the Mrs. Roy Arthur Hunt Prize was awarded to Mabel Harper Templin for her handsome eight-piece, woven luncheon set. The other exhibitor in the weaving section is Harriet L. Jenny, who has a table runner.

The Vernon-Benshoff Company Award was divided between Frederic C. Clayter for his beautiful emerald-cut topaz gold ring and Ethel Genosa for her agate and sterling silver ring. Edgar J. Trapp won the Associations' Craft Prize for his well-designed gold ring and earrings with blue and white sapphires. Worthy of mention is the work of Agnes Bittaker, Marie Falkenhagen, and J. F. Frappe.



LUNCHEON SET BY MABEL HARPER TEMPLIN
Sharing the Mrs. Roy Arthur Hunt Prize



INCREASE AND MULTIPLY
AND FILL THE EARTH
BY PETER JOHN LUPORI
Carnegie Institute Sculpture Prize

It is gratifying to note an increase in the number of enamel-on-metal objects. Virgil Cantini, who was awarded the Edgar J. Kaufmann Prize last year, received it again this year for his richly colored plaque, *Three Roosters*. The enameled necklace and pendant of Lucille Cantini and the brooch of Douglas Pickering indicate the possibilities of the use of this technique for jewelry or ornaments.

The lone exhibitor in bookbinding, Thomas W. Patterson, has two of his always handsome books in russet and green leather with skilled tooling.

The series of panels in Gallery K, which were developed and executed by Robert Lepper, are included as a part of the exhibition to assist the public in understanding modern art.

The writer is indebted to Henry Bursztynowicz for his assistance in reviewing the sculpture and ceramics and to Margaret Jensen for her review of the oil paintings, water colors, and black-and-whites.

FINALLY ACQUIRED

(Continued from page 249)

Tribune and later the art critic on the *New York Evening Post*. Later he was made editor of *Arts and Decorations* and served in

that capacity for about seven years. As has been related, he lived and painted in France from 1924 to 1930, during which time *Race Track, Deauville* was completed. He first exhibited in the Salon des Beaux Arts in 1906. Since then he has shown in most of the important exhibitions in Europe and America. He began to exhibit at Carnegie Institute in the 1923 International. In 1939 the Institute presented a one-man show of his paintings from 1908 to 1938, referred to as *Thirty Years of Guy Pène du Bois*. He is represented in all the important galleries in the United States and has won numerous awards. He continues as a contributor to art magazines and book reviews. He is the author of two monographs, *John Sloan* and "*William Glackens*," in the Artist Series of the Whitney Museum of American Art, and in 1940 his autobiography appeared with the intriguing title *Artists Say the Silliest Things*, so characteristic of this distinguished painter with the Gallic sense of humor and humility. —J. O'C., Jr.

A PITTSBURGH SHOW

AFTER the Berlin masterpieces come the Pittsburgh masterpieces! At least, the Pittsburgh ones will be as precious to this community as the former are to the one-time proud capital of Prussia and Germany. This is a way of stating that Carnegie Institute will present an Exhibition of Paintings, Drawings, and Prints of Pittsburgh, 1790-1949. The show, assembled by the Department of Fine Arts, will open on Thursday, April 7, and will continue through May 15.

The exhibition will begin with the water-color sketch of Pittsburgh by Lewis Brantz done in 1790, the earliest view of the city. It will be lent by the Carnegie Library. The exhibition will continue from this sketch through a painting done in 1949. The show will be Pittsburgh as seen by the artists through the years of its history. While the Institute, thanks to Virginia Lewis of the department of fine arts, University of Pittsburgh, has a record of some three hundred or more items, there are undoubtedly prints, drawings, and paintings of Pittsburgh scenes in homes, more likely in attics, that should be called to the attention of the Institute for probable inclusion in the show.

THE SCIENCES IN PITTSBURGH

VI. CHEMISTRY

By ALEXANDER SILVERMAN

Continuing the series of articles on Pittsburgh's contribution to the sciences



ALEXANDER SILVERMAN

Research and laboratory control have been important factors in enhancing the natural advantages of the district.

AT PITT

Pittsburgh already had chemists and chemistry in 1875, when the late Francis Clifford Phillips came to the old Western University of Pennsylvania, now University of Pittsburgh, to teach chemistry, mineralogy, and geology. Professor Phillips held the Ph.D. degree from the University of Pennsylvania; he had studied analytical chemistry with the world-renowned Regimus Fresenius of Wiesbaden, Germany; also mineralogy in the famous School of Mines in Freiburg. He co-operated with the late Samuel Pierpont Langley, director of the Allegheny Observatory, in the spectrometric study of the stars and the nebulae. He did pioneer work on natural gas and petroleum. Had his records not been destroyed by fire, we might have found information on the cracking and synthesis of hydrocarbons.

A few of Dr. Phillips' pupils who became Pittsburgh leaders follow: George Hubbard Clapp opened the Pittsburgh Testing Laboratory and with Alfred E. Hunt subsidized the plant-scale aluminum experiments of inventor Charles M. Hall which evolved into the Aluminum Company of America. Dr. Clapp is still president of the board of trustees of the University of Pittsburgh as well as a trustee of

Carnegie Institute and Carnegie Institute of Technology and honorary curator of invertebrates at the Carnegie Museum. Another pupil of Professor Phillips was the late James McIntyre Camp, pioneer in iron and steel chemistry, who at the time of his death was chairman of the chemists' committee of the United States Steel Corporation. Charles Morris Johnson, of Crucible Steel Company, an authority on special steels, was another. Professor Phillips first collected and edited methods of analysis employed in the steelworks laboratories. The writer succeeded Professor Phillips when he retired in 1915.

The chemistry department at Pitt, with over one hundred employees in teaching and research, is the largest chemistry instructional unit in Pittsburgh. The University has graduated about six hundred chemists, including such leaders as Charles Glen King, director of the Nutrition Foundation of New York, the late Glenn Donald Kammer, one of the pioneers in radium recovery in America; Isadore Amdur, associate professor of physical chemistry at Massachusetts Institute of

Alexander Silverman has been head of the department of chemistry at the University of Pittsburgh for the past thirty years, and has taught at the University since 1905. A graduate of Pitt, he has received honorary degrees from his alma mater and from Alfred University.

He was the United States delegate to meetings of the International Union of Chemistry in Belgium in 1930, in Spain in 1934, Switzerland, 1936, Italy, 1938, and England in 1947, and is a member of the Union's Commission on Inorganic Chemical Nomenclature. He is a member of the Division of Chemistry and Chemical Technology of the National Research Council and nine years ago received the Pittsburgh Award of the American Chemical Society.

Dr. Silverman is author of over one hundred and eighty articles in chemical journals and is an international authority on glass.

He is a Fellow of the American Institute of Chemists, American Association for Advancement of Science, American Ceramic Society, and Society of Glass Technology of England. He is a member of Sigma Xi and a national honorary member of Phi Lambda Upsilon.



MELLON INSTITUTE OF INDUSTRIAL RESEARCH

Technology; Otto A. Bessey, in charge of biochemistry in the School of Medicine of the University of Illinois; Henry H. Blau, professor of glass technology, Ohio State University; Thomas B. Downey, vice-president of Kind & Knox Gelatin Company, authority on gelatin; Russell L. Jenkins, in charge of phosphate research for Monsanto Chemical Company, of St. Louis; Himansu Kumar Mitra, Director of ceramic research, Tata Iron and Steel Company, India; John S. Unger (retired) for many years research director of metallurgy for Carnegie Steel Company; Joshua Chittwood Witt, Chicago, authority on Portland Cement. James Coull is head of chemical engineering; G. R. Fitterer directs metallurgical studies; Herbert E. Longenecker, biochemist, is dean of the graduate school and dean of research in the natural sciences in the University of Pittsburgh.

AND AT TECH

Carnegie Institute of Technology started its chemistry under the late Joseph H. James. Dr. James was an authority on acetylene chemistry. Among his pupils who have led in chemistry we find Frederick D. Rossini of the National Bureau of Standards, authority on thermochemistry, and Emerson P. Roste, expert on enamels. Under Doctor James' successor, J. C. Warner, now also dean of the Graduate School,

Tech continued the important service to Pittsburgh initiated there by Professor James; C. C. Monrad is head of chemical engineering; coal research under H. H. Lowry and metallurgy under Robert F. Mehl are outstanding.

At both Pitt and Tech men and women may train for chemistry as undergraduates, as graduate candidates for master's or doctor's degrees, or may serve as post-doctorate fellows.

OTHER LOCAL COLLEGES

Duquesne University's chemistry department is younger and is under the guidance of its capable leader, Tobias L. Dunkelberger.

Pennsylvania College for Women, under the leadership of the well-known E. K. Wallace, has trained many young women for Pittsburgh laboratories. Dr. Wallace has been a prime mover in popularizing chemistry through the Buhl Planetarium, where interesting exhibits are on display. It is largely through his efforts that contests for the recognition of "able youth" have been organized in Pittsburgh.

Mount Mercy College chemistry is under the direction of Fritz From. Mount Mercy is primarily interested in general education.

There are many city and parochial high schools, in practically all of which at least one course in chemistry is taught.

INDUSTRIAL CHEMISTRY HERE

Pittsburgh's industrial laboratories are well known. Among these are Aluminum Company of America, Francis C. Frary, director; Gulf Research Laboratory, Paul D. Foote, director; Westinghouse Research Laboratory, J. A. Hutcheson, director; Mine Safety Appliance Company, W. P. Yant, director; H. J. Heinz Co., H. H. Motkon, director; Hall Laboratories, Inc., Everett Partridge, director. Other Pittsburgh laboratories—each plant has one—could be listed if space were available.

Mellon Institute with its 80 fellowships and 550 fellows and aides is under the directorship of Edward R. Weidlein, most recent recipient of the Priestley Medal of the American Chemical Society. Founded in the University of Pittsburgh by the late Robert Kennedy Duncan, and financed by Andrew W. and Richard B. Mellon, this temple of industrial research leads the world in various fields of investigation. Pure research has also been advanced. To enumerate the accomplishments of its leaders would require a separate article.

The Central Experiment Station of the United States Bureau of Mines, including Bruceton, under Superintendent H. P. Greenwald, employs over eight hundred persons. It is engaged in studies of solid, liquid, and gaseous fuels, and of explosives.

Long under the guidance of Elwood H. McClelland, just retired, and now under Morris Schrero, Carnegie Library affords a technology library of high order, ranking with the Crerar Library of Chicago and the New York Public Library. Adding the libraries of Carnegie Tech, Pitt, and Mellon Institute affords Pittsburgh exceptional facilities. At this point we dare not overlook William A. Hamor, assistant director of Mellon Institute, whom the writer considers America's authority on chemical bibliography.

CHEMICAL SOCIETIES

The Pittsburgh Section of the American Chemical Society, under the chairmanship of Paul Fugassi of Carnegie Institute of Technology, with a membership of about fifteen hundred and fifty, and its divisions of analytical, biochemistry, chemical education, physical chemistry, coal technology, organic, and polymer chemis-

try, is the clearinghouse of chemical knowledge of Pittsburgh.

Pittsburgh also has the Pittsburgh Chemists Club, local sections of the Institute of Chemists, the American Institute of Chemical Engineers, and the Electrochemical Society. Each functions in helping to keep Pittsburgh great through chemistry.

Pittsburgh is well provided with several scientific supply firms and probably has the largest factory for laboratory apparatus in America.

WEST END ANNIVERSARY

CARNEGIE LIBRARY of Pittsburgh's West End Branch celebrated its fiftieth anniversary recently with open house and demonstrations of modern library equipment. This last included ceiling projectors, microfilm, talking books for the blind, and earphone phonograph.

Story-telling, now considered an essential of library work with children, originated at West End, largely through the efforts of Charlotte Keith, first children's librarian at the Branch, after consultation with pioneer kindergarten teachers.

The branch has over 16,000 volumes, in contrast to its collection of less than 5,000 fifty years ago. The type of books has varied as the community changed from a manufacturing center to a residential district. Dorothy M. Klauss is head of the West End Branch.

STRANGE SOUNDING NAMES

A MUSEUM is a little world of its own, having its own vocabulary, but Carnegie Museum, in line with its current popularization program, has decided to translate the technical names of its sections into lay labels. Thus, the section of ichthyology becomes the section of fishes; entomology becomes insects and spiders; herpetology is amphibians and reptiles; ornithology is birds; vertebrate paleontology becomes vertebrate fossils; and the two combined sections of archeology and ethnology, useful and decorative arts, become, simply, the section of man.

FRAME FOR YOUR PICTURE

An Interview with Jack Nash

BY MATILDA TROTTER



JACK NASH

HAVING received a sound verbal spanking a year ago from the 1948 Associated Artists jury for our choice of frames, we felt that it would benefit some of us to seek the advice of Carnegie Institute's own Jack Nash, the man who has hung every show in the Carnegie galleries since 1904. Making and painting frames is one of his favorite hobbies. He never looks at or considers the name of the artist when hanging a show. His interest lies in the show as a whole. Because of his familiarity with the galleries, Mr. Nash is able to place most pictures mentally on a gallery wall almost as soon as the picture is received. While he feels that framing a picture is a matter of personal taste, he agreed to pass on what he has observed in regard to frames during his long association with Carnegie Institute.

In his opinion, the most prevalent mistake is an attempt to economize by going to a secondhand store and picking up a bargain unsuitable to your picture. The frame for your picture should be studied and selected with the utmost care. It should fit the picture exactly and should not fall apart when handled. When in doubt, choose a simple frame.

A good average gallery size is 30" x 36" for oils. Always keep in mind that only a strong picture can stand a large, gaudy frame. If your frame is too deep and protrudes over the picture, it will cast a distracting shadow. Pictures 16" x 20" and 25" x 30" show off to best advantage in plain, 4-inch frames.

Does the frame affect the hanging of your picture? Occasionally. For instance, two pictures of the same size may have the same dimensions, but if one picture has a light gaudy frame it will be larger than the

one in the plain, narrow frame. This poses one of the problems which keep Mr. Nash awake nights, "Where will that fancy frame fit into the show?" Frames with fancy corners are not popular with Mr. Nash.

Best woods: poplar or clear white pine.

Color: Two- or three-toned frames. In painting frames, Mr. Nash often uses a first coat of red, second coat of gold, and a top coat of light gray or other tint. Each coat is rubbed down, permitting traces of red and gold to show through. I saw some examples of this Nash technique and admired them tremendously.

Liners often add to your frame and are becoming more popular each year. They were first introduced by the French painters. If a dark frame is used on a dark picture, a medium-toned liner may be used for contrast. Mr. Nash showed me one frame with a homespun liner that was exceptionally handsome.

Gold and silver frames? Gold seems to be on its way out, though Mr. Nash does not object to a rusty gold. In his opinion, silver does nothing for a painting.

Style of frames should fit the pictures: for example, Victorian frames are suitable only on Victorian pictures. Likewise, frames for primitive paintings should be considered very carefully. Abstracts require a plain, narrow frame. Abstracts can take care of themselves, according to Mr. Nash.

Regarding portraits: It is important not to detract in any way from the portrait itself. The corners should be plain, and a delicate portrait should have a delicate frame.

Landscapes and seascapes may have

This article is reprinted from the first issue of *Portfolio*, a gay little multilith publication of the Associated Artists of Pittsburgh which appeared last fall. Matilda Trotter is co-editor with Margaret Jensen, and Anita Morganstern is chief editor. Mrs. Trotter also handles the public relations for the Associated Artists and has two paintings in the current exhibition.

wide, protruding frames, for this will carry you back into the picture. A two- or three-toned frame will show off your landscape to best advantage. A light landscape requires a dark frame, while a light frame or a liner should be used on a dark landscape.

As I sat talking with Mr. Nash in his office, and learning a little about what goes on behind the scenes of a "Big Show," I wondered just how many of us realize how much work and planning go into the hanging of the Associated Artists annual show.

Finally, Mr. Nash wants it understood that these are his own personal opinions, and he still believes that framing a picture is, after all, a matter of personal taste and selection.

OPEN MEETINGS

IN CARNEGIE INSTITUTE

- Glass Club—8:00 P.M., *March 15*
Mrs. H. S. Dunmire, president
"Wine Glasses"—Josephine Richards
- Audubon Society—8:00 P.M., *March 23*
Alex Hardie, president
"Along the Ocean Drive"—Comly B. Shoemaker
- Numismatic Society—8:00 P.M., *April 5*
W. W. Woodside, president
- Explorers Club—8:15 P.M., *April 12*
Ivan Jirak, president
- Botanical Society—8:15 P.M., *April 13*
O. E. Jennings, president
"Wild Flowers of California and the Rockies"
(Kodachrome slides)—Mrs. Porter H. Brace
- Guild of Artists—6:45 P.M., Mondays
- Guild of Naturalists—6:45 P.M., Mondays

TWO NEW TRUSTEES

SAMUEL B. CASEY has been unanimously elected a trustee of the Carnegie Library of Pittsburgh to succeed his father, John F. Casey, deceased. This election carries with it membership on the boards of trustees of Carnegie Institute and Carnegie Institute of Technology. Mr. Casey will serve on the buildings and grounds committee.



SAMUEL B. CASEY

The new trustee is vice-president of John F. Casey Company and a director of the Railway Maintenance Corporation, both firms that were established by his father. He is also chairman of the board of Swindell-Dressler Corporation, the oldest furnace-building firm in America, dating back more than a century, and he is vice-president of New Castle Refractories. He is an alumnus of Babson Institute.

Mr. Casey serves on the board of the Community Chest, is a trustee of the Children's Hospital, a trustee of the Tuberculosis League, and a member of the board of trustees of his own preparatory school, Shadyside Academy, on whose executive committee he has been active for many years. He is a member of the St.



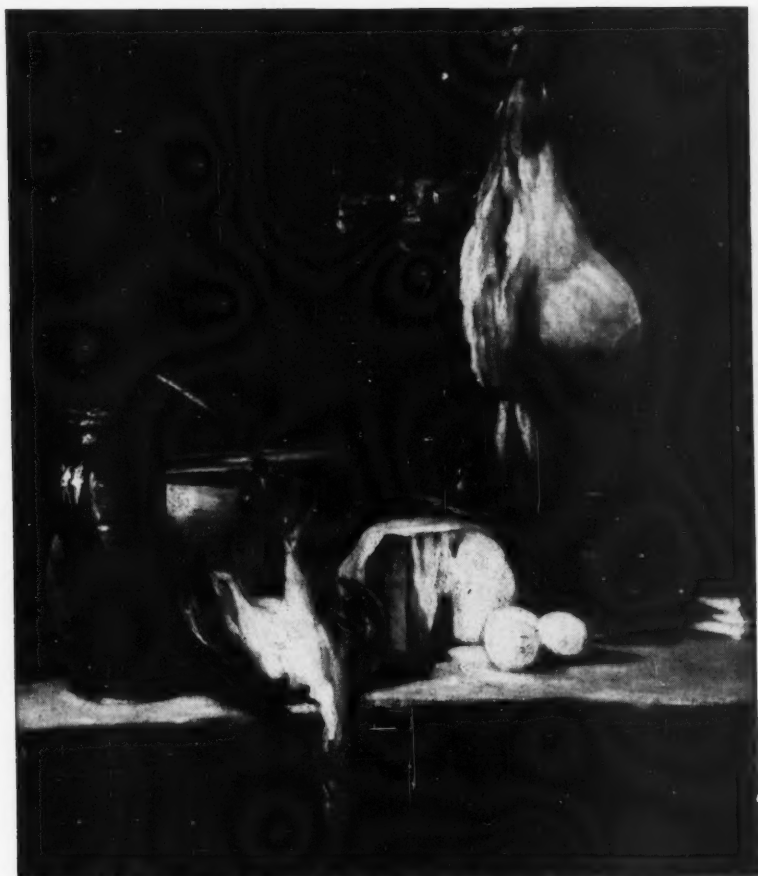
J. ROY DICKIE

Scholastica Roman Catholic Church in Aspinwall and is chairman of its building committee.

J. Roy Dickie, who has succeeded the late Harlow B. Kirkpatrick as president of the Board of Public Education of Pittsburgh, automatically becomes an ex-officio member of the board of Carnegie Library of Pittsburgh, which carries with it membership on the boards of trustees of Carnegie Institute and Carnegie Institute of Technology. He will serve on the library committee.

Mr. Dickie was appointed to the Board of Public Education in February 1947, and became its president in December 1948. He is a graduate of Washington and Jefferson College and of the Law School of University of Pittsburgh. Since 1906 he has practiced law and is the senior member of the legal firm of Dickie, Robinson, and McCamey.

Mr. Dickie is an elder and president of the board of trustees of East Liberty Presbyterian Church. He is a past president of the University Club, a member of the Duquesne Club, of Delta Tau Delta fraternity, and is now president of the Oakmont Country Club.



STILL LIFE—Jean Baptiste Simeon Chardin, French, 1732—Georges de Batz & Company, New York

FAMILIAR FOODS IN FAMOUS PAINTINGS

FOR one moment, evoked by the magical brush of Chardin, we stand beside a kitchen table in an eighteenth century French home. The housewife seems merely to have stepped aside, perhaps for a handful of herbs to scent the pot of soup she is preparing.

► Here are good familiar things like eggs and cheese, celery and chicken. They seem exactly as she left them, the artless grouping of a busy hand. But what harmony of composition a second glance reveals. And how kindly is the charm that changes humble things like copper pans and pepper mills to poetry.

► A century ahead of his time, this modest master painted objects as they looked to his eye, enveloped in actual light and shadow. His jewel-tone colors, caressingly laid on in juxtaposed strokes, require distance and the seeing-eye to reveal their subtle texture and exquisite tone.

► As heart warming and soul satisfying as this kitchen idyl is a steaming bowl of Condensed Chicken Noodle Soup by Heinz. Its herb-flecked broth, rich with noodles and tender chicken, is an ode to precious things like home.

—Heinz School Service Library

Among Our Friends

THIS second season for the Carnegie Institute Society finds a busy, interesting program of talks, movies, exhibits, and hobby groups, with the membership list increasing steadily. The Pittsburgh showing of paintings from Berlin museums that has been enjoyed by thousands of visitors was made possible by funds contributed in the membership campaign, as are many of the other activities. The membership at March first is 2,015. With the constantly increasing opportunities being provided by the Institute, it has been necessary to raise the minimum contributions of members from \$5.00 to \$10.00 annually, this being in line with similar membership arrangements in other museums and galleries throughout the country.

The first payment of \$61,382 of the Howard Heinz Endowment gift of \$133,000 for the educational program at the Institute has been received. This gift, as before noted, is the largest one ever received by the Institute outside of Carnegie funds. This generous contribution by the Howard Heinz Endowment should enable the Institute to expand its educational services and facilities in a manner for which our community should be deeply grateful.

From the Arbuckle-Jamison Foundation has come the sum of \$5,000 to Carnegie Institute for the general purposes of the Institute. This gift is greatly appreciated as it is an important contribution in enabling us to meet the ever mounting costs for general operation and maintenance.

The Department of Fine Arts has been the recipient of \$500, a bequest from the estate of Caroline T. S. Lapsley.

Frederick G. Blackburn has recently given \$200 for use of the Museum.

For the David H. Light Memorial Record Library, Herman B. Light has contributed \$100. Three other donors to this Memorial Record Library in the past few months are Doris Francis, Mrs. A. Herbert Glinn, and Carolyn B. Kennedy.

☆☆☆

Carnegie Institute of Technology has received gifts for endowment as follows:

The Porte Publishing Company, of Salt Lake City, has given \$2,000 for the Roy

Trewin Porte Memorial Scholarship Fund of the printing department. This is a new permanent fund, to which is to be added \$3,000 previously given by this firm.

The Herbeck and Held Printing Company, of Pittsburgh, has established a printing scholarship fund in the name of the firm with gift of \$1,000, plus \$4,000 which it had previously given.

Martin F. Murphy, Jr., I'16, has presented \$750 for the Clifford B. Connelley Memorial Scholarship Fund.

For the William R. Work Memorial Scholarship Fund have come gifts of \$500 from Samuel Horelick, E'12, and of \$100 from L. D. Rigdon, E'08.

Phi Kappa Phi, honorary engineering society, has presented \$500 for the Ihrig-Lawler Memorial Scholarship Fund.

Wean Engineering Company, Inc., of Warren, Pennsylvania, of which R. J. Wean, I'17, is president, has given \$250 for the Management Engineering Research Fund.

Eddy Press Corporation, of Pittsburgh, has contributed \$200 for the Department of Printing Research Fund.

Two \$100 gifts have been presented by alumni: A. L. Heston, E'17, for the Class of 1917 Engineering Scholarship Fund; and Charles R. Holzworth, E'14, for the John H. Leete Memorial Scholarship Fund.

Eleanor P. Kelly has again given \$100 for general endowment.

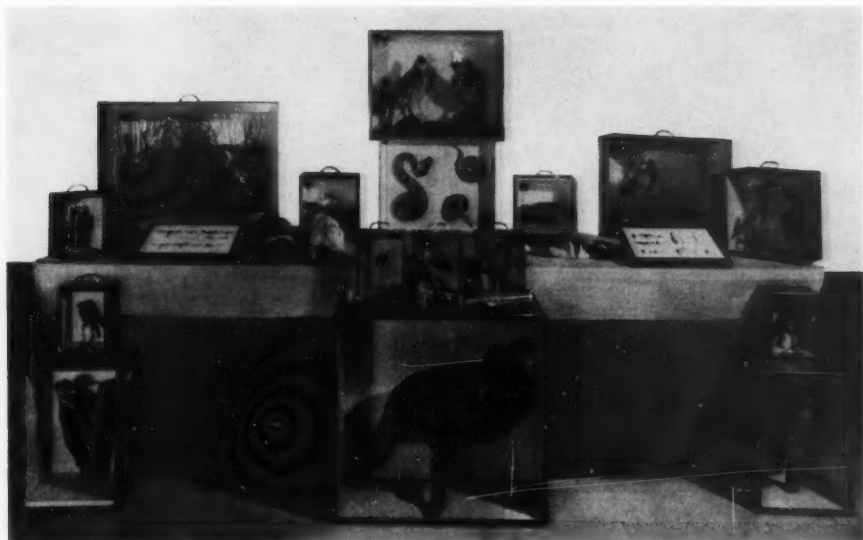
Gifts of less than \$100 during November, December, and January total \$1,468, which is designated for various established Funds at Carnegie Tech.

CARNEGIE INSTITUTE SOCIETY

The following types of membership are available in the Carnegie Institute Society:

ANNUAL ASSOCIATE MEMBER.....	\$10
ANNUAL SUPPORTING MEMBER.....	\$15
ANNUAL CONTRIBUTING MEMBER.....	\$25-100
ANNUAL SUSTAINING MEMBER.....	\$100-1,000
ANNUAL SPONSOR.....	\$1,000-5,000

WILDLIFE SPECIMENS FOR STUDY GROUPS



EXHIBITS OF PLANTS AND ANIMALS MAY BE BORROWED WITHOUT CHARGE AT THE MUSEUM

TAKE TIME TO REVIEW YOUR WILL

Planning an estate has become far more complicated during the past few years. Changes in your family situation and revisions in estate and tax laws make it advisable to *take the time* to re-examine your estate plans frequently. Our Trust officers will welcome the opportunity of reviewing your plans with you, your lawyer and your life underwriter.



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THE PLAY'S THE THING

BY AUSTIN WRIGHT

Corner of God, produced by the department of drama at Carnegie Tech in January, is one of the best student-written plays I have ever seen. The young author, Louis Adelman, is a junior majoring in playwriting; if he lives up to the promise he shows in this play, he seems assured of a bright future.

Not that *Corner of God* is notable for dramatic action. On the contrary, very little happens in the play. But that fact makes Mr. Adelman's achievements in characterization and dialogue all the more evident and remarkable: his dialogue is crisp, pungent, authentic, alive; and his characters step onto the stage direct from a Brooklyn street corner.

THE BOYS ON THE CORNER

Pete Gorelick is a brash, boyish war veteran drifting aimlessly through a post-war world which for him has no significance, no horizons, not even a pattern. Restless, dissatisfied with himself underneath a shell of cocky assurance, irritated by the well-meant but nagging concern of his puzzled young wife, he fritters away his time and his money—and Goldie's as well—loafing on the corner which is the only social outlet he has ever known. There, outside Mrs. Goldberg's frowsy little candy store, his principal associates are Willy, another veteran, with a moody, introspective temperament which contrasts with the gregarious Pete's breeziness and keeps the two youths constantly sparring; Bucky, a carefree devotee of hot music, baseball, and crapshooting; Larry Bergen, serious-minded and meditative, with more influence over Pete than is enjoyed by anyone else; and Artie Ryan, cabdriver, who has been the idol of Pete's boyhood and still retains the boys' half-unwilling allegiance and his partnership in a crooked and dangerous racing racket. What story there is concerns Pete's swift

advance toward maturity under the shock of Larry's fatal beating by a gangster who was seeking Pete himself, and the consequent reaching of a surer understanding between Pete and Goldie.

THREE-DIMENSIONAL CHARACTERS

Though the brutal beating of Larry which brings down the second-act curtain is painfully exciting, and though the movement elsewhere in the play is slow, the sinew of *Corner of God* lies in the casual but revealing talk which gradually shapes the characters into three-dimensional reality.

Pete himself is a fascinating character study, built up slowly by an accumulation of subtle touches—the careless charm he exerts over Mrs. Goldberg and little Red, the bootblack; his defiant but uneasy edginess toward Goldie; his vacillation between the desire to retain Ryan's regard and the growing determination to renounce his old ties with the cabdriver; the vanity which leads him to treat his sponging cronies to repeated "cokes" and makes the homage of inferiors a necessity; his bratish jeering at passing girls and at the spinster who is annoyed by the late-hour roistering; his resentment at anyone who comes close to detecting the unhappiness that lies behind his mask of unconcern; his hysterical outburst against a world in which the Larry Bergens encounter unmerited disaster; the core of intelligence and integrity which shows from time to time and begins to emerge clearly in the final act.

Of almost equal interest is Willy, the sensitive, idealistic, inarticulate boy who longs for something better than a Brooklyn street corner but lacks the initiative to achieve it, who cherishes a desperate admiration for the girl down the street but does not dare to speak to her. The angry spats with Pete in which he invariably emerges the loser, the glum irritability in which he hides his insecurity and frustration, the fumbling effort he makes to explain himself to Cora and his childish hurt

Austin Wright, the head of the English department at Carnegie Institute of Technology, regularly reviews the student productions in the Carnegie Theater for *CARNEGIE MAGAZINE*.



STUDENT ACTORS IN A SCENE FROM "CORNER OF GOD" AT THE CARNEGIE THEATER

when he fails—these passages are written in masterly fashion.

Bucky is another character into whom author, director, and actor put the breath of life. Though Bucky plays a comparatively small role, his enthusiasm for favorite recordings, his agony over the mental lapses of the Brooklyn Dodgers ("Has a constitutional amendment been passed against bunting?") and his naïveté with regard to money matters provide comedy which constitutes from time to time a welcome relief from the prevailingly drab atmosphere. Ryan is something of a puzzle—loud and thoughtless and self-assured, but likeable throughout except for one brief scene in which he turns fiercely on his little brother Red. Goldie is the outline of an authentic and interesting character study, but Mr. Adelman does not keep the spotlight on her long enough to portray her fully. Cora, too, has to be presented sketchily, in two brief scenes with Willy, but Mr. Adelman interests the audience in her even in that short space. Wetmouth Widmark in his brief appearances establishes a claim to being one of the slimiest characters ever to crawl from a Brooklyn gutter, and the little sketch of Hazel, Ryan's pick-up, again demonstrates the author's skill in comedy.

SWIFT AND CLEVER

In directing *Corner of God*, Talbot Pearson made the most of the vivid dialogue and sharp characterization with which Mr. Adelman provided him, and the swiftly paced production and spirited individual performances must have brought deep satisfaction to the author. The brilliantly seedy setting designed by John Dreier could hardly have been bettered, and the lighting, which in *Corner of God* plays almost a leading role, was handled with extraordinary skill.

Among the many effective passages of dialogue which stand out in my memory, two might be mentioned specifically. The first is the conversation in which Larry tries to explain to the scoffing Pete and the puzzled Willy the hold which the familiar corner has upon all of them. The other is the exchange between the shrewish spinster and Larry's mother.

One remark I should like to see altered—Cora's calm reproof to the unhappy Willy as he blurts out his love: "I never encouraged you." It brought a snicker from the audience, and rightly so. Cora has twice drawn the shy Willy into conversation and has surprised him with a sisterly good-night kiss. In my corner-loading days we used to regard that as encouragement.

THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING



PENNSYLVANIA BIRDLIFE By HAL H. HARRISON. Harrisburg: The Pennsylvania Game Commission. 72 p., 6 color plates, 82 photographs. 50c.

I AM aware that The Scientist's Bookshelf has been predominately ornithological in content recently. The reviewer can scarcely be censured for this, however, since an overwhelming number of the good contemporary publications on natural history deal with birds. I have never been able to decide whether this is due to the fact that ornithology attracts particularly gifted writers and illustrators or whether the large number of persons interested in birds provides so extensive a market that publishers are prone to issue more titles in this field. Whatever the cause may be, more attractive and scientifically interesting publications on birds come to my desk than nontechnical works in any other branch of biology.

The present pamphlet is so outstanding in many respects that both the author and the Pennsylvania Game Commission are to be highly complimented. There is evidence of excellent planning in subject matter, in wealth and arrangement of illustrations, and in format. The brevity of the seven chapters is laudable in view of the fact that the motivating aim was to keep the price reasonable enough so that any child could afford a copy.

OUR BIRD FRIENDS

Chapter I deals with the value of birds. The economic value of six different categories—insect destroyers, weed-seed destroyers, rodent destroyers, scavengers, game birds, and domestic birds—is clearly established in brief statements incorporating impressive but not repetitiously wearying statistics. "In Pennsylvania, the economic value of birds has been placed conservatively at \$7,000,000 annually." The readers may admit this is a minimum valuation after learning that "one warbler can destroy 3,500 aphids in one hour, that

23,000 weed seeds were counted in the stomachs of three mourning doves," and that the kill of ring-necked pheasants in Pennsylvania in the past thirty-two years has provided hunters with 9,447 tons of delicious meat. Over a period of two months one pair of local barn owls disgorged 200 pellets which, when analyzed at Carnegie Museum, yielded the bones of 614 mammals, including 429 destructive meadow mice.

Chapter II, "How to Study Birds," is an excellent summary of methods of field observing, bird study in the classroom, the activities of bird clubs, and the techniques of bird photography and bird banding.

Chapter III, devoted to methods of attracting birds, includes a very useful table giving the exact dimensions of bird houses for fourteen local species and the height at which each should be erected. The very important subject of wildlife plantings to attract birds is discussed briefly but concluded with a useful list of a number of the more important trees and shrubs which may be planted to provide food and cover.

CONSERVATION OF BIRDS

The conservation of birds receives very sensible treatment in Chapter IV. Happily indeed Harrison follows a middle course between the zealotry of overpampering and the blood lust of overdestroying. In accordance with the sound biological principle that "we usually work to the best interest of our avian friends when we promote natural conditions rather than artificial ones," he explains that "the promoting of natural conditions, of course, would preclude the killing of the bird's enemies."

Wise conservation requires condemnation of oversentimentality as well as indiscriminate killing. Bird students would do well to re-examine their own attitudes after reading these paragraphs:

"I find many well-meaning bird 'lovers' who take great pleasure in destroying all

the cowbird eggs they find in the nests of other birds. Indeed, they feel most righteous about their program. They are law-abiding citizens ordinarily, but in this case they overlook the fact that the Pennsylvania Game Laws provide for a ten-dollar fine for killing or molesting protected birds. And the cowbird is fully protected in Pennsylvania.

"Our personal prejudices rule us so often. It delights us to see a robin tugging at an earthworm in our garden, but we scream 'killer' at a hawk that snatches up a meadowlark. Scientists tell us that earthworms are invaluable to our soil, perhaps economically more important to us than meadowlarks. It's all in the point of view!"

As nature columnist, photographer, author, and lecturer, Hal Harrison has been asked thousands of questions about birds. Thirty-two of the most frequently asked questions are listed in Chapter V with brief answers. A number of miscellaneous interesting facts about birds are also listed. Both sections should be welcomed by teachers as a basis for classroom discussions.

BIRDS OF THIS STATE

Virtually all Pennsylvania birds may be labeled upon the basis of their annual length of residence, as permanent residents, winter residents, summer residents, migrants, and wanderers. Under these headings most of the birds that have been observed in Pennsylvania are listed, by common name only, in Chapter VI. The listing includes far more birds than the average citizen is apt to see in a lifetime and is believed to be complete for all categories except "wanderers," from which several score accidental or extremely rare species have been omitted because of space limitations.

Concluding Chapter VII consists of thumbnail sketches, in telegraphic style, of fifty common Pennsylvania birds. These cleverly written sketches compress an astonishing amount of information on identification, habits, habitats, and other matters, into a few pages.

M. Graham Netting, assistant director of the Museum, regularly reviews a new book in the popular scientific field each month for *CARNEGIE MAGAZINE* readers.

EFFECTIVE ILLUSTRATIONS

The six color plates by Jacob Bates Abbott, of which four have been issued previously as large Game Commission charts, are attractive and useful for exercises in bird identification. The color printing is superior to that often encountered in inexpensive pamphlets even though the registry in the third plate is poor in some copies. The cover, also in color and also by Abbott, is as bright as a meadowlark's breast.

Good as the text is, the unique feature of this publication is the wealth of black and white illustrations. Reviewers and bird students, weary of seeing some good but hackneyed photographs reappearing in booklet after booklet, will find these pictures fresh, varied, and effective. The majority were taken by the author but a few are from the camera of teen-age George H. Harrison who ably upholds the family reputation for outstanding photography. Since I am understandably interested in wide dissemination of information about the work of Carnegie Museum, I was happy to encounter a pictorial tribute to the late Reinhold L. Fricke on page 49 and a photograph of J. Kenneth Douthett on page 59.

Bibliographers will bemoan the omission of a publication date.

A woodland without bird voices, an orchard without the flash of bright plumage, a thicket without the bustle of birds engrossed in food-getting, or a city lawn without robins would seem strangely incomplete. Yet, in spite of the omnipresence of birds and in spite of the flood tide of worthy publications, many persons who enjoy birds are unfamiliar with them. If every home in the Commonwealth could be provided with a copy of *Pennsylvania Bird-life* much of this ignorance could be dispelled in a generation. And if there are children in the home I can think of no half-dollar investment that might bring as much satisfaction and lasting value.

As a convenience to local residents, Carnegie Institute's Art and Nature Shop stocks Pennsylvania Game Commission publications, including *Pennsylvania Bird-life* (50c) and an earlier pamphlet, *Pennsylvania Birds of Prey* (25c). Mail orders should be accompanied by five cents additional for each item to cover transportation costs.

YUGOSLAVIA

ALGERIA

INDIA

JAPAN

GUATEMALA

KENYA, EAST AFRICA

UNION OF SOUTH AFRICA

CANADA

BRITISH COLUMBIA

CUBA

POLAND

ITALY

GREECE

TURKEY

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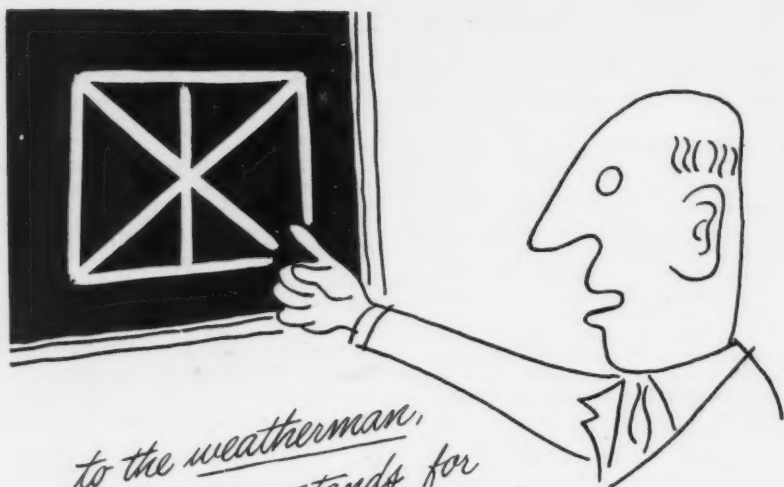
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